

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 50—No. 29.

SATURDAY, JULY 20, 1872.

Price { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

Tietjens as Norma.

THIS EVENING (Saturday), July 20, will be presented (for the first time this season), Bellini's Tragic Opera, "NORMA." Pollione, Signor Fancelli; Oroveso, Signor Foll; Flavio, Signor Sinigaglia; Clotilda, Mdlle. Flomena; Adalgisa, Mdlle. Bauermeister; and Norma, Mdlle. Tietjens.

LAST WEEK OF THE SEASON.

Tietjens, Trebelli-Bettini, Rota, Italo Campanini.
Benefit of Signor Italo Campanini.

MONDAY NEXT, July 22, on which occasion will be presented Verdi's Opera, "IL TROVATORE." Manrico, Signor Italo Campanini; Il Conte di Luna, Signor Rota; Ferrando, Signor Foll; Ruiz, Signor Rinaldi; Un Zingaro, Signor Casboni; Azucena, Madame Trebelli-Bettini; Ines, Mdlle. Bauermeister; and Leonora, Mdlle. Tietjens.

TUESDAY NEXT, July 23, last appearance but one this season of Mdlle. Christine Nilsson.

THURSDAY NEXT, July 25, benefit and last appearance of Mdlle. Christine Nilsson.

FRIDAY NEXT, July 26, benefit and last appearance of Mdlle. Tietjens.

Notice.

In active preparation, and will shortly be produced (for the first time on the Italian stage), Aubert's celebrated opera, "LA CATHERINA" (Les Diamants de la Couronne). La Catrina, Mdlle. Marie Marinon.

Director of the Music and Conductor, Sir MICHAEL COSTA.
The Opera will commence at half-past eight.

Prices:—Private Boxes (to hold four persons), Pit Tier, Six Guineas; Grand Tier Seven Guineas; First Tier, Five Guineas; Second Tier, Three Guineas. Stalls, 21s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. Boxes, Stalls, and Tickets to be obtained at the Box Office of Her Majesty's Opera, Drury Lane, open daily from ten to five; also at the Musicians' and Librarians.

Special Notice.

The **LAST GRAND MORNING CONCERT** (at the ROYAL ALBERT HALL) will take place **THIS DAY (Saturday), July 20,** commencing at Three o'clock, supported by the principal Artists, and by the full Orchestra and Chorus of Her Majesty's Opera.

CRYSTAL PALACE.—OPERAS IN ENGLISH.—

THIS DAY, Saturday, July 20, AUGUSTA's Grand Opera, "CROWN DIAMONDS," will be produced for the first time at the Crystal Palace. Don Henriquez de Sandoval, Mr. Nordholm; Count de Campo Mayor, Mr. J. Tempest; Don Sebastian, Mr. E. Cotte; Rebolledo, Mr. E. Connell; Burburigo, Mr. Rowella; Mugnos, Mr. Stanley; Diana, Miss Annie Thirlwall; and La Catarina, Miss Blanche Cole. Ladies of the Court, Lords, Bishops, Officers, Valets, Coliers, Brigands, Monks, Soldiers, &c., &c. Full Orchestra and Chorus. Conductor—Mr. MARSH. Stage-Manager—Mr. T. H. Friend. Scenery by Mr. F. Fenton.
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The **PUBLIC CONCERT** of the Institution will take place at the **HANOVER SQUARE ROOMS**, on **MONDAY MORNING, July 22,** commencing at Half-past One o'clock. There will be a complete Orchestra and Chorus, formed by the Professors and the late and present Students of the Academy.

Conductor—Mr. JOHN HULLAH.

Single Tickets, 5s.; Family Tickets, to admit four persons, 16s.; to be had of the Musicians; at the Hanover Square Rooms; and at the Academy, 4, Tenterden Street, Hanover Square.

By Order,

JOHN GILL, Secretary.

ROYAL ITALIAN OPERA, COVENT GARDEN.

LAST NIGHT OF THE SEASON.

Last appearance this Season of Madame Adelina Patti.

THIS EVENING (Saturday), July 20, "L'ETOILE DU NORD." On this occasion the Opera will commence at eight o'clock. Instead of at half-past. Madame Adelina Patti (her last appearance this season), Madame Sinico, Madame Demerico-Lablache, Signori Naudin, Ciampi, Bettini, Capponi, Tagliafico, Mr. W. Morgan, and M. Faure.

The Box-Office, under the portico of the Theatre, is open from ten till five.

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

MR. BRINLEY RICHARDS' MATINEE (D'INVITATION)

at the **ASSEMBLY ROOMS, Palace Avenue, Kensington, Tuesday, July 23, Three o'clock.** Mr. Brinley Richards will be assisted by Lady Amateurs (Pupils), Miss Edith Wynne, Miss Severn, Mr. Vernon Rigby (who will sing "Anita"), Mr. Lazarus, and other eminent artists will be present. Mr. Richards will play "Studies," by Moschelles and Chopin, and his own "Tarantelle."—6, St. Mary Abbott's Terrace, Newington.

MR. SANTLEY'S PROVINCIAL TOUR.—Mr.

SANTLEY, accompanied by the following distinguished Artists, will make a Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence Lancini, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick. Violin—M. Sainton. Pianoforte—Mr. Lindsay Sloper. All communications, respecting Engagements, to be made to Mr. George Delby, 52, New Bond Street, London, W.

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"I'M NOT IN LOVE, REMEMBER."

MISS LIZZIE PORTER will sing Balfe's admired song, "I'M NOT IN LOVE, REMEMBER," at Harrogate, on Wednesday next.

"TE NE RICORDI."

MADAME CONNEAU will sing Signor Tartaglione's new Song, "TE NE RICORDI," at the Composer's Concert, **THIS DAY (Saturday), July 20.**

"VOI SIETE BELLA."

SIGNOR GARDONI will sing Signor Tartaglione's new Chanson, "VOI SIETE BELLA," at the Composer's Concert, **THIS DAY (Saturday), July 20.**

"LORELEY."

MISS MARIAN ROCK will perform E. SAUERBREV'S New Transcription of "LORELEY," on Messrs. Hopkinson's Metallic Grand Pianoforte, at the International Exhibition, **THIS DAY, Saturday, July 13th,** at Three o'clock.

"ALICE."

MISS MARIAN ROCK will perform ASCHER'S Transcription of "ALICE," on Messrs. Hopkinson's Metallic Grand Pianoforte, at the International Exhibition, **THIS DAY, Saturday, July 13th,** at Three o'clock.

"MARCHE BRESILLENNE" AND "STELLA WALTZ."

MR. IGNACE GIBSON will play, every **WEDNESDAY** and **SATURDAY**, at the **INTERNATIONAL EXHIBITION**, his "MARCHE BRESILLENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron Strutted Pianos.

MDLLE. ANNA RENZI (Pupil of Signor Graffigna, of Milan), having just arrived in London from Italy, is open to receive Engagements. Address, 19, Golden Square.

MADAME LAURA BAXTER begs to request that letters respecting Engagements and Pupils may be addressed to her new residence, 53, Bedford Square, W. C.

22a, DORSET STREET, PORTMAN SQUARE, W.

M^{ME}. SIDNEY PRATEN begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

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FIRE IN EATON SQUARE.

IN consequence of some person having carelessly thrown a lighted fuse amongst the straw in a van containing the Musical Instruments belonging to the Orchestra of Cremorne Gardens, passing through Eaton Square on Friday, July 12th, in returning from the performance of Mons. Emile Guimet's Symphony, "THE FIRE OF HEAVEN," at St. JAMES'S HALL, considerable loss has been incurred by the Orchestra, nine Double Basses, many Violins, Violas, and other instruments having been burned, including the total destruction of the van.

A Fund is being formed to reimburse, as far as possible, the loss sustained, and the following gentlemen have undertaken the distribution:—Mons. J. RIVIER, Chairman and Treasurer; ARTHUR S. CHAPPELL, Esq.; Mons. ARBAN; E. C. BOOSEY, Esq.; and Mr. FREDERIC LEDGER.

Subscriptions will be received at the UNION BANK (Charing Cross Branch); by Messrs. HAWKES & Co., 33, Soho Square; and by Mr. FREDERIC LEDGER, Esq. Office, 49, Wellington Street, Strand. A List of Contributors will be shortly published.

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REMINISCENCES OF THE LATE WAR BETWEEN FRANCE AND GERMANY.

BELLICOSE ADVENTURES OF A PEACEABLE PRIMA DONNA.

(Continued from page 440.)

On the 21st August, we find Madame Lucca and her Maid at the station of the Anhalt Railway. The train soon puffs off—the two females in a first-class carriage; in a good's van the trunk of linen, and the large chest filled by the doctor with compressed vegetables, oranges, wine, and so on.

For three hours did the train proceed without stopping, and M^{me}. Lucca expressed unreservedly her satisfaction to her Maid.

"Do you see, Editha, how quickly we are going? The Doctor and the Minister of the Interior said they feared this thing and the other, merely to deter me from undertaking the journey."

"We have not yet got to the end of it, your Ladyship," croaked the modern Cassandra.

A shrill, long-drawn whistle was given by the locomotive; the train slackened speed, and drew up at a small intermediate station. The doors of the carriages were pulled open, and the guards heard crying: "Get out here, please! Passengers take their luggage!"

The door of M^{me}. Lucca's coupé was opened by the station-master himself, who said:

"Will your Ladyship have the kindness to get out?"

"But why should I get out? I have made myself so nice and comfortable."

"That makes me regret all the more having to disturb you. A message just received from Saarbrück orders me to keep this train till the Frankfort train comes in; we have to receive prisoners from the latter, and go back with them to Berlin."

"And when will the train arrive that will take us on?"

The station-master shrugged his shoulders up to his ears and replied: "That is what I cannot at present tell you for certain."

"Get out here! Get out here!" was the command shouted again by the railway officials.

The station-master helped M^{me}. Lucca in the most gentlemanly and gallant manner out of the carriage, and endeavoured to console her for the probability of her having to wait an hour or so, before the Berlin train made its appearance at the little station, which was crowded with soldiers, telegraphists, sutlers, and people of all kinds taking part in the war.

M^{me}. Lucca, seated with Editha on the baggage, strove to forget the painful nature of her position by eating biscuits, when suddenly, and sooner than anyone had dared hope, the voice of a guard was heard crying out:

"There comes the Berlin train!" The bell rang; the locomotive gave a hoarse whistle and a tremendously long string of carriages, entering the station, stopped alongside the platform. To jump up and rush towards the train was for M^{me}. Lucca the work of a moment; Editha remained to guard the boxes.

"Where is the Inspector if you please? I must speak to him!" exclaimed the fair artist hurriedly.

"I am the Inspector. What can I do for you, Madame?"

"I have two first-class tickets for myself and maid; we have been put down here, and told to wait for the next train; will you be kind enough to give us two places?"

"My dear Lady," replied the Inspector, shrugging his shoulders, "I regret it exceedingly, but I cannot comply with your request. The whole train is crammed full of horses, soldiers, cannon, provisions, and forage; as you see, all the troops who were here are also being crammed in; not even a mouse could find room."

"But, sir, I must go in it," urged M^{me}. Lucca, almost crying.

"We are not allowed to take any civilian by this train," replied the Inspector, very politely it is true, but very resolutely. "Besides I have not a moment's time. The train will start immediately."

He gave a signal, and the driver turned on his shrill whistle. In this extremity, M^{me}. Lucca, stepping before him, said: "And will you not respect this pass?"

The Inspector, at first, merely cast a careless glance at the

pass presented him; he then, however, read it attentively, and, bowing low, said:

"Ah! The lady of Lieutenant von Rhaden? You desire to go to your husband, who is wounded. That alters the case. I must see what can be done. But how and where I shall find room for two ladies, Heaven only knows!"

"Who is in there?" she asked pointing to some first-class carriages.

"Those are the officers' coupés."

"What! Comrades-in-arms of my husband? If I ask them, they are sure to squeeze together a bit."

With these words, she stepped quickly up to one of the carriages in question, and said:

"Gentlemen, cannot you manage to find room for two shipwrecked females? We will make ourselves very little!"

"Why, that is our Lucca!" they all exclaimed, as though with one accord.

"Yes, I am that unfortunate being, whom they want to leave behind again," she replied with comic pathos, for her good spirits had returned.

"There are ten of us in this coupé," observed a young lieutenant, "but to make room for a dutiful wife like you, I will sit on the lap of my comrade von S."

"And I," continued another, quickly, will take my comrade von L. on my knees, so that your maid may have a place."

Deeds soon followed words, and two seats were rendered available. M^{me}. Lucca hastily got in with her Maid; the trunk and chest were shoved under the legs of the good-natured officers, and on went the train, the company indulging in cheerful conversation with an absence of everything like formality.

Hours elapsed with scarcely a pause in the joyous interchange of remarks and observations. The train then slackened speed.

"Have we not yet reached Frankfort?" asked little Pauline, somewhat impatiently.

"No, your ladyship, we are still several miles from the *ci-devant* Free Imperial City," said the Captain instructively.

"Oh! we shall only stop here five minutes, and then go on again directly," said Von P.; but he was wrong. The train was not stopping at any station, but in the middle of the fields; there was only a signal-man's hut to be seen. The Captain, leaning out of window, asked the Inspector, who came up with a business air:

"Is there anything out of order in the train?"

"No," was the reply, "the official at the station has signaled for it to stop, and the Colonel has received a telegraphic message saying that we are to wait here until the ambulance-train comes in from Saarbrück, for it will bring him new orders."

"That's a nice prospect!" said the Ensign, jumping out of the carriage. His comrades followed, and then assisted M^{me}. Lucca and her Maid to do the same.

"How long will it be, do you think, before the ambulance train arrives?" enquired M^{me}. Lucca.

"Cannot say," answered the inspector, sidling off into the brushwood. The Ensign exclaimed: "We have tasted nothing since this morning! O! my kingdom for a horse—but it must be in the form of rump-steaks grilled!"

"Gentlemen!" said Lucca, merrily interrupting him, "I, too, will make a sacrifice for the grandeur of Germany. In half-an-hour you shall have something warm."

"Something warm?" they all enquired simultaneously.

"Yes," she replied, laughing; "Coffee, genuine Mocha. I have two pounds in my carpet-bag. Editha, run to the porter, and borrow of him as large a kettle as you can. Fill it with water—yonder is a well—and bring it to me on the grass there. But how about fuel? These gentlemen must provide the wood."

"Whole battalion turn out for wood!" was the command given by the Captain. In a few minutes the broken legs of an old garden-bench lay at the feet of "The fair coffee-maker for the grandeur of Germany."

"Here is the trunk of a once lofty pine!" said Lieutenant von K., in a tone of declamation.

Editha brought a trevet and a highly polished copper kettle filled with water; the Ensign poked a handful of love-letters under the legs of the old bench, and the tongue-shaped

flames curled merrily round the kettle, about which Mdme. Lucca, her Maid, and the Officers, were standing in anxious expectation.

"It sings!—It steams!—It boils!—Hurrah! It boils!" exclaimed the Officers one after the other.

As there was no percolator, Mdme. Lucca shook the contents of her tin canister into the seething water, and the ambient air was quickly filled with the aroma of the fragrant berry.

"Now, gentlemen, cups—cups"—cried the beneficent fairy. The signal-man possessed only two such articles of luxury, and these were assigned by the officers to Mdme. Lucca and her Maid. They themselves managed with glasses, pots, a drinking-horn, a ladle, a leathern beaker, and similar vessels devised for the reception of fluids, and now hospitably filled by Mdme. Lucca through the instrumentality of a punch-ladle.

The coffee was extremely hot, and the different vessels containing it were set upon the grass to cool a little. Suddenly, the hospital train appeared, with a long protracted whistle, from out the bushes.

A Major, who accompanied the train, jumped out, and, following the scent, approached the Hebe who was still distributing the streams of Mocha, and begged her to spare him a little for the wounded, who for eight hours had not tasted any refreshment.

"Gentlemen!" said the fair professor of the culinary art, turning to her travelling companions, "be kind enough, all of you, to give me back the coffee!"

"With your permission, we will ourselves carry it to the patients," replied Von P. A moment afterwards, the officers ran off to the carriages, where each selected a wounded man to whom he gave the invigorating draught.

"I thank you, Madam, in the name of my sick!" said the Major. "Allow me to recommend to you personally a poor fellow who is severely wounded in carriage No. 245. He is a one-year's volunteer, and the son of parents very well off. His civilian's profession is that of a referendary. He is engaged to a young lady, a banker's daughter, extremely rich. He requires keeping up more than anyone else."

(To be continued.)

HER MAJESTY'S OPERA.

Mr. Mapleson seems for the moment to be resting on his laurels; but the attractions he can put forth, at this period of the season especially, are so inviting to the numerous visitors to the capital, whose first idea of entertainment is the Italian Opera, that he may easily afford to postpone for a short time any novelty he may have in preparation—even the *Diamans de la Couronne* ("Caterina"—as the Italian version gives it) of Auber; which we are glad to be informed, however, is in preparation. As we surmised from the beginning, Mdme. Nilsson, notwithstanding the renewal of her engagement, after the first twelve specified nights, will only appear in a certain number of recognized characters. Even Mignon is eliminated. This is easy work for the favourite and accomplished *prima donna*; but if it answers the purpose of the director of Her Majesty's Opera, and the public are satisfied, no one has a right to complain.

The operas given last week were *Martha*—with Mdme. Nilsson and Signor Campanini; *Rigoletto*,—with Miss Kellogg and Signor Campanini; the *Sonnambula*—with Mdme. Marimon; *Lucia di Lammermoor*—with Mdme. Nilsson; and *La Traviata*—with Miss Kellogg (who is making rapid way in the estimation of the English public, and more than fulfilling the promise of her early career), as the heroine, and Signor Campanini as the hero, if such a contemptible personage as Alfredo can appropriately be styled a "hero." About this last performance see "Supplementary Notice."

The operas during the present week—last but one of the season—have been *Martha*—with Mdme. Christine Nilsson, Mdme. Trebelli Bettini, Signors Campanini and Agnesi (Monday); *Lucrezia Borgia*—with Mdme. Tietjens and Signors Campanini and Rota (Tuesday); *Le Nozze di Figaro*, first time—with Mdme. Tietjens as the Countess, Signor Rota as the Count, Mdme. Nilsson as Cherubino, Miss Clara-Louise Kellogg as Susanna, and Signor Agnesi as Figaro—an unusually inviting "cast" (Wednesday); *La Figlia*—with Mdme. Marimon

(Thursday); and *Le Nozze*—second time (Friday); To-night we are promised *Norma*—with Mdme. Tietjens as the Druidess.

(SUPPLEMENTARY NOTICE.)

Seeing that neither Miss Clara-Louise Kellogg nor Signor Campanini had appeared in *La Traviata* this season, Mr. Mapleson took an obvious course by announcing Verdi's popular opera for last Saturday night. The interest of the performance lay wholly between the American soprano and the Italian tenor, and it is of them only that we need speak in detail. This was not Miss Kellogg's first assumption of the part of Violetta on the Anglo-Italian stage. As the reader will scarcely need reminding, she played it during her previous visit to this country, and gave all the satisfaction fairly due to artistic capacity and rare intelligence. Since then the young American has enjoyed opportunities denied to her before, and used them with a keen perception of their value. Hence it was expected that her Violetta would show a marked improvement, nor was expectation falsified. Miss Kellogg played the part with a success, both vocal and dramatic, impossible to gainsay or to describe to any cause but the force of sheer ability. She began well with her share of "Libiamo," did still better in the duet, "Oh, qual pallor," and best of all in "Ah, fors'è lui," at the close of which the gifted artist was twice recalled amid unanimous applause. Her share in the duet between Violetta and the elder Germont was marked by thorough naturalness and unaffected pathos, while the dramatic business of the second finale exhibited a power none the less, but rather all the more effective on account of the absence of exaggerated effort. But it was in the last act that Miss Kellogg made the greatest impression. Her Violetta, refined and carefully toned down throughout, here reached the climax of its attraction; and it is not often that "Addio, del passato" has a more pathetic rendering, or that Violetta's passionate clinging to life, when Alfredo's return makes life desirable, is more forcibly shown. In brief, the whole performance was one upon which Miss Kellogg may be felicitated, exhibiting, as it did, her artistic gifts in the best possible light. Signor Campanini, who has been working hard lately, seemed a little out of voice. He was, however, much applauded in the "Libiamo," and especially distinguished himself in the scene where Alfredo so grossly insults the unhappy Violetta. His rendering of the "aside," "Ah, sì! che feci! me sente orrore," left nothing to desire. Signor Mendioroz (Germont père) again won an encore for the sentimental "Di Provenza il mar;" and the minor parts were sustained as usual.

ROYAL ITALIAN OPERA.

The operas last week were *Il Trovatore*, with Madame Adeline Patti (Monday); *L'Elisir d'Amore*, with Mdme. Smeroschi as Adina (Tuesday and Thursday); *Lucia di Lammermoor*, with Mdme. Albani (Wednesday); *Don Giovanni* (Friday), and the new opera *Il Guarany* (Saturday)—six representations again. Mr. Gye, at this time of the year, gives the musical public almost a surfeit of Italian opera; but his performances are generally so attractive that it is easy to pardon him.

Mdme. Smeroschi's impersonation of Adina, remembering as we do how often her *debut* had been postponed, notwithstanding her occasional and successful appearances at the Floral Hall concerts (which we may state generally, as they do not require detailed criticism here, have been this season more attractive than ever before), was an agreeable disappointment. The young Austrian (or Hungarian) lady has unquestionable ability; she is an excellent singer, and does credit to her well-known instructress, Madame Marchesi, of Vienna. She is, moreover, a lively and natural actress, showing every sign of being experienced in the business of the stage. Her voice, though in quality seemingly a *mezzo-soprano*, has the full range of a *soprano* in its higher tones. Her Adina made a really favourable impression; and though scarcely a hand was raised to welcome her first appearance before the lights, she warmed up the audience, as the opera progressed, to something like heartiness; and this heartiness was raised to its height by the capital duet in which Adina fairly outdoes the cunning of Dulcamara (Signor Ciampi), and by the famous address to Nemorino (Signor Bettini), "Prendi, per me sei libero," with its brilliant sequel. In short, Mdme. Smeroschi

looks the part of Adina well, acts it well, and sings the music well. We hope to hear more of her next season. * We must not omit to mention Signor Cotogni, as a thoroughly good Belcore.

The success which *Il Guarany* is said to have obtained in four of the chief towns of Italy warranted Mr. Gye in offering it to his subscribers. At Genoa, Florence, Rome, and Milan it has been equally well received; and, under these circumstances, the director of the Royal Italian Opera was bound to present it for the approval of his habitual supporters. After one or two postponements, *Il Guarany* was given for the first time on Saturday night, with every sign of success, although the performance began half an hour earlier and terminated more than half an hour later than is customary. Let us endeavour to give some notion of the plot.

Don Antonio de Mariz (Signor Baggiolo), a Portuguese settler in Brazil and Governor of a colony near Rio Janeiro, is harassed by native Indians, and especially by the Aimorés, who seek revenge for an alleged outrage upon one of their community. The cause of the enmity of this tribe is explained to Antonio by Pery (Signor Nicolini), chief of the Guarany, who are friendly to the Portuguese. Having rescued Emilia (Mlle. Sessi), Antonio's daughter, from the Aimorés, an affection grows up between that lady and her preserver, while Pery, influenced at once by his love for the girl and his hatred of the Aimorés, resolves to protect the Christian settlers against their opponents. Meanwhile, Antonio has as much to fear from treachery within as from treachery without the colony of which he is Governor. Gonzales (Signor Cotogni), a "Spanish adventurer," who, with two other "adventurers," is a guest at the house of Antonio, is bent upon the abduction of the daughter of his host, and consorts, with Ruy Bento and Alonso (Signors Rossi and Raquer), a plan to effect his object. The enamoured Indian, however, tracks Gonzales and his confederates to their place of consultation, and, concealed behind a conveniently umbrageous tree, overhears everything. In accordance with the plan agreed upon, Gonzales and his friends break into Emilia's apartment by night, and are about to carry her off, when an arrow from the unseen bow of Pery wounds Gonzales in the hand; and, the alarm being raised, Don Antonio and suite suddenly make their appearance. Pery is on the point of telling all he knows about the traitors, when, from without, are heard the strains of "barbaric music,"—so "barbaric," indeed, as only to be explained by the fact that the Aimorés are besieging the castle. Now, Portuguese and Spaniards standing in equal dread of the Aimorés, they make, for the nonce, common cause, and unite in resisting them. Unhappily, the Christian settlers being worsted, Emilia and Pery are made captives. They are taken to the Indian camp, and, after many characteristic ceremonies (illustrated by Mr. Augustus Harris in a scene which may be compared with that of the fourth act in the *Africaine*), Pery is about to be put to death. But as Pery had unexpectedly to intervene between Gonzales and Emilia, so now Don Antonio and his Portuguese (how is not immediately intelligible) unexpectedly intervene between "Il Caccio" (M. Faure), chief of the Aimoré tribe, and Pery, at the point when "Il Caccio," like almost everybody else, suddenly enamoured, is about to persuade, or rather force, Emilia to become his bride, and share his enviable position at the head of a tribe of ferocious and unmannered savages. While all this is transacting, that subtle, incurable rascal, Gonzales, has contrived another plot to assassinate Antonio and carry off his fascinating daughter. In the castle vaults there are stores of gunpowder, &c.; and in these vaults Antonio is condemned to meet his fate. The plot is no sooner brought to a head, however, than Antonio makes an appearance in his own vaults; and such are the eloquence of his speech and the majesty of his demeanour that, though he is only one among many, his enemies—to use the expressive phrase of Mr. T. J. Williams, who has translated the libretto of *Il Guarany*, and pre-faced it with an "argument"—"slink abashed from his presence." Antonio's woes, however, are by no means at an end. Having successfully got rid of the "Spanish Adventurers" his indefatigable special informer, the Guarany, Pery (who seems to possess an "open sesame" serviceable at all emergencies), straightway comes to inform him that his redoubtable foes, the Aimorés, are surrounding the castle in "overwhelming numbers." Poor Don Antonio, like a worthy sea captain, refuses to leave his ship, and will stubbornly

await the catastrophe in the gunpowder vaults. All that Guarany wants is to save Emilia. He is quite indifferent to the fact that, if Antonio remains in the vaults he will blow himself up, as well as the infuriated savages. But, as on no account will Antonio allow his daughter to be saved by one who "believes in false gods and worships idols," the Guarany, in despair, "falls on his knees and embraces the Christian faith." Despite Emilia's disinclination to leave her father under circumstances of such immediate peril, Don Antonio, resigned to fate, commands her to depart with Pery. Now, on one side of the castle, is heard the war-cry of the Aimorés, and on the other, the shouts of the conspirators (Gonzales and the Spanish Adventurers.") Both parties "by a curious coincidence," gain easy access to what might have been supposed to be the impenetrable vaults of the stronghold, and once safely housed, while they are wildly shrieking vengeance, the intrepid Antonio fires a pistol into the powder barrels and blows up, not only his enemies, but himself into the bargain; while Pery and Emilia, seen, or supposed to be seen, on an adjacent eminence out of the reach of the explosion, "gaze mournfully on the scene of destruction before them, and raise their hands to heaven in fervent supplication." What becomes of them we have no means of knowing, nor, on the other hand does it greatly matter. When such a libretto as that of the *Africaine* is set to music by a man of genius like Meyerbeer, it seems hard to quarrel with a young composer for accepting such a book as *Il Guarany*. But a stranger rigmarole has not often been submitted to musician; and it is a marvel that M. Gomez should have been able to make anything out of it—still more that he should have done so much, so enthusiastically, and in several instances so well.

The Cavaliero Carlos Gomez, Brazilian by birth, has, if we are well informed, chiefly studied at the Conservatory of Milan. He is very young—only 25, we believe; and, although *Il Guarany* is his second opera, this suffices to explain why he has yet no decided style of his own. His chief models are Verdi and Meyerbeer, who, very different phenomena in the aggregate, have, nevertheless, certain points in common—which, in the two most dramatic, or, more strictly speaking, melo-dramatic, composers of recent times, is hardly surprising. M. Gomez produces a fair composite of the two; and, it must be admitted, adds something of his own, to give an extra spice. But, impartially viewed, he can only, so far as he may already have advanced, be set down as (unconsciously, we are willing to believe,) a constant plagiarist. Reminiscences of the *Africaine* are frequent; while the origin of many phrases and effects, both of vocal combination and orchestral colouring, may be readily traced, here to Verdi, there to Meyerbeer. And as M. Gomez is by no means yet initiated into the secret of the art of climax, in which the masters we have named especially excel, and has nothing like their abundant flow of more or less original tune at his command, he, in consequence, must compare with them unfavourably. In his earlier operas, like *Nabucco* and *Ernani*—not to speak of his most finished works, such as the *Trovatore*, *Rigoletto*, *Un Ballo in Maschera*, &c.—Verdi is rarely in want of a melody which, because absolutely his own, sounds no less fresh and unacknowledged than expressive; while the management of his grand finales and concerted pieces ("ensembles"), although they may possibly bear a strong family resemblance to each other, is almost invariably felicitous. What Meyerbeer has accomplished in these essential attributes of lyric drama need not be urged. Occasionally, perhaps, his anxiety to attain everything in the way of imposing climax and ceaseless variety of effect leads him to attempt too much, and thus, like "vaulting ambition," to miss his balance. This alone would account for the fact that every one of the larger operas of Meyerbeer has been so extensively curtailed—not merely in London, but in Paris, for which they were composed, in the great cities of Germany, which immediately adopted them, and (naturally enough) in Italy, where it is but of late years that German music in general, and German opera in particular, has been welcomed with a sort of enthusiasm only to be described in honest terms as "political." However, to quit digression, M. Gomez doubtless looks up to those men of genius with much envy—with "anxious polycosity," as Herr Wagner says of Berlioz, when Berlioz studied the later and least directly comprehensible works of Beethoven, and thought that music

should begin there precisely where Beethoven ended. Thus we find in his *Il Guarany*—a most aspiring work for one who can scarcely be said to have entirely mastered the rudiments of his art—a continued striving to outdo both Meyerbeer and Verdi, and not seldom with the result which attended Phaeton's bold attempt to guide the coursers of Apollo. With the foregoing reservations we are willing, nay anxious, to state that the faults of M. Gomez, as they appear to us, are faults on the right side—faults that maturer judgment can easily amend. M. Gomez must write with less intemperate haste. He is always animated and carries the “*laissez aller*” to such an extent that his Pegasus becomes apt now and then to run away with him. His head and heart are full to overflow of that sort of music to which his peculiar genius inclines; but his eagerness to have done with his task appears so uncontrollable that he puts down on paper whatever occurs to him, careless if the ideas are his own inspirations or mere reflections of the ideas of others, his predecessors and contemporaries. Into further particulars we shall not at present enter. *Il Guarany* is a work of too much earnest pretension to be dismissed after a single hearing. It has since been repeated on two occasions during the present week, and we shall allow increased experience either to modify or confirm our first impressions. That M. Gomez is a young composer of great promise and of distinguished ability, if, at the same time, we are compelled to add, of very little originality, must be generally admitted. Whether he will ever be able to free himself from the Verdi groove and the Meyerbeer groove, in one or other of which he now deliberately moves, time only can show. At all events, it must be owned that although the performance of his opera on Saturday night took four hours and a half, from 8 o'clock to half-past 12 o'clock, a large number of the audience remained until the end. We candidly own that if *Il Guarany* had occupied three hours, instead of four hours and a half, we should have been less tired and more pleased, because that eternal spinning out of small ideas can only end in little or nothing; but, at the same time, there appears to us enough in the opera of M. Gomez, with very judicious curtailment (we appeal to Signor Bevilacqua) to afford a fair chance of endurance for at least so many operatic seasons, until M. Gomez shall have composed something better to supplant it. Mdlle. Sessi, on the whole, has appeared in no character to greater advantage than that of Emilia. She has a vast deal of music to execute, and some of it more trying than grateful. “C's in ‘alt’” abound—or, at any rate, if they are not always in the score, she interpolates them, and it must be admitted with unvarying success. Signor Nicolini exerted himself to such good purpose that we doubt whether a more effective Pery could be found. M. Faure was a superb representative of the chief of the *Aimorés*, and Signor Baggiolo a capital Don Antonio. But about these, and certain details, both with reference to the opera itself and to the performance generally, we must take another opportunity of speaking. That, in spite of the long hours of endurance, *Il Guarany* was a success with the general public is unquestionable. As a spectacle it is worthy of Covent Garden Theatre (thanks to Mr. A. Harris).

The operas during the present week have been the *Huguenots*—with Madame Adelina Patti as Valentina (Monday); *Il Guarany* (on Tuesday and Thursday); and *Linda di Chamouni*—with Mdlle. Albani (Friday). *L'Etoile du Nord*—with Madame Patti as Catarina, and M. Faure as Peter—is announced for this evening—last night of the season.

On Wednesday evening there was a grand vocal and instrumental concert, in which, besides the leading artists of Mr. Gye's company, the “Société des Artisans Réunis” of Belgium took part. About this, more in our next.

NAPLES.—*Il Menestrello*, by Signor de Ferrari, has been successfully produced at the Teatro Mercadante.

BADEN.—The third Matinée for Classical Instrumental Music commenced with the second Symphony, “Ocean,” in C major, Op. 42, by Anton Rubinstein, and concluded with the overture to *Der Freischütz*. M. Léonard played a *Concertstück* (Scene, Prayer, and Finale) of his own composition, and the “Allegretto” from the 24th Concerto in B minor, by Viotti. The pianist was Mad. Emmy Stallwachs-Heinz, a pupil of Dr. Hans von Bülow, who performed the Grand Fantasia in C major, Op. 15, by Schubert, scored by Liszt, and the latter's “Bravura-Tarantella,” on motives from *La Muette*.

BOUCHE FERMÉE—OR NOSE MUSIC.

(To the Editor of the “Musical World.”)

SIR,—Some of your contemporaries have displayed much ignorance of what is going on around them in their ridicule of what they call the “nose music” introduced by M. Gounod in one or two of his arrangements for the Albert Hall Choral Society. I am afraid M. Gounod must consider them a very stay-at-home and insular lot. It may be as well first, to state that the nose has nothing whatever to do with musical humming. The sound is produced by the lips being held slightly open and protruded while they vibrate to the air emitted. The sound is only sent through the nose by those who do their work wrongly. So much for the “nose music.” The “*bouche fermée*” is quite a legitimate vocal effort.

The idea that M. Gounod “invented” this style of accompaniment can only have occurred to those who are utterly ignorant of the choral music of France and Germany. I pass over the fact that for eighteen years or more our Tonic Sol-fa choirs have been singing a simple piece of music by Root, the American composer, entitled “Autumn Winds.” It is in the form of tenor solo, supported by a humming chorus, which imitates the moaning of the wind with a fidelity which only those who have heard it can believe. In North and South Germany, and Belgium (of France I cannot speak), whenever I have looked through the piles of men's-voice choruses in the music shops, I have found the “*bouche fermée*,” or “*brumstimmchen*,” as the Germans call it, used as a common choral resource, whether there is a dramatic propriety in it, as with the “Autumn Winds,” or not. The compositions which the *Männergesangsvereine* and Orpheonists sing are generally quite extended in character, embracing several movements in different time, and solos, duets, &c. As they are wholly unaccompanied, the voices of the solo singers obtain the needful support from a humming chorus. It is to be wished that English composers of unaccompanied choral music, instead of tying themselves down to the confined limits of the part-song, would produce miniature cantatas of this sort. We are always being told that the part-song is an improvement upon the glee; but “chorus glees,” with as much variety in them as Webbe and Callcott used to give, would, I believe, carry everything before them. This is, however, by the way. In corroboration of what I have said as to the common employment of the “*bouche fermée*” on the continent, I may mention that four out of the seven pieces sung by the Belgian Choir at the Albert Hall, on Monday last, contained movements in which “humming” occurred. The one encore of the evening was given to Ambroise Thomas's “Le Tyrol,” a most wonderful piece of music, which the Tonic Sol-fa choir, that gained a prize at Paris in 1867, brought home with them, and have since frequently sung as arranged for a mixed choir. For some reason or other, the Belgians omitted the introductory portion, though its words were printed in the programme, and began to sing at the second movement. This introductory part begins with “*bouche fermée*,” the progression of the voices being chiefly chromatic, and the effect marvellously like the sound of the wind on a November night. The following anecdote is the best proof of what I have said that can be given:—The Paris Prize Choir were singing this piece in the Hanover Square Rooms, and a member of the choir happened to be in an ante-room underneath the orchestra. As soon as the humming opening of “Le Tyrol” began, he overheard one of the attendants say to another—“Dear me, how the wind's rose.”—I am, Sir, yours truly,

Plaistow, July 16, 1872.

J. S. CURWEN, JUN.

[The first notable instance of the “*bouche fermée*” we can remember producing an effect anything less disagreeable than “nose music” was the “*Chanson de la Brise*,” in Auber's *Haidée*, produced at the Opéra Comique in the spring of 1849. We then thought it mere puerility; but Auber had written so pretty a melody, and the whole thing seemed so apt under the circumstances, that it created an impression agreeable enough. To make the “*bouche fermée*” an admitted element of vocal part or choral singing would be the height of folly. No great master has ever condescended to such puerile trickery; and if it is in future to be one of the accepted features of “Tonic Sol-fa” singing, we shall be compelled to set down the members of that institution, and their guides and instructors in the bargain, as so many children.—ED. M. W.]

NATIONAL MUSIC MEETINGS.

REPORT ADDRESSED TO H.R.H. THE DUKE OF EDINBURGH, K.G., &c., &c.

The prizes your Royal Highness has graciously condescended to distribute to-day are given by the Directors of the Crystal Palace Company for the purpose of encouraging excellence in the performance of high class music. This object is found embodied in the undertaking known as the National Music Meetings, which consist of a series of public competitive performances open to all comers, and intended to take place annually. The plan was originally proposed to the Directors by Mr. Willert Beale, and that gentleman has been associated with the Officers of the Company in its practical realization.

The Directors of the Crystal Palace Company believe that these trials of skill will do good service to Art; will tend to elevate the standard of taste by a means familiar and always attractive to the public; and will establish a test of merit such as did not hitherto exist. By preparing for these Annual Competitions, competitors will improve their musical acquirements to the fullest extent, while those who come to hear the trials will have the advantage of comparing their opinions with those of the judges who are to make the awards; thus both competitors and hearers derive benefit from the competitive performances. Moreover, the best music being selected to be prepared for trial, a practical knowledge of the compositions of the greatest masters is acquired by all who enter the lists, whether they win prizes or not. With firm faith in the utility of our plan, we have ventured to lay it before your Royal Highness, well knowing the interest your Royal Highness generously takes in all measures having any tendency to advance the cause of music in England.

As far as it has gone, the undertaking promises to lead to good results. As the object of the National Music Meetings has become better known and understood, it has elicited the unanimous approval of those who have examined its details, and has obtained the support of a very large majority of the greatest living musical authorities in the country, who have further given the undertaking their co-operation and countenance by acting as Judges of the Competitions. To these gentlemen, whose names will be found in the statement appended to this report, the Directors beg leave herewith to tender their sincere thanks. The confidence already reposed in the undertaking cannot fail to be still further extended. In the meetings of 1873, the Directors hope to enlarge the basis of their scheme, and to embrace circles and interests at present untouched, as well as to introduce improvements in the plan of operations, through the experience gained at the Meetings just concluded. The National Music Meetings have already brought forward four new singers, who were a few days ago comparatively unknown, but whose merits are now generally recognised. They have also been the means of bringing choirs from Bristol and from South Wales, and of giving some four or five hundred singers in the last-named musical part of the kingdom, an opportunity of displaying their fresh and vigorous voices in a new and untried locality. The impulse which may thus be given to music in remote districts of the country, and through it to culture and refinement in the best sense of the words, is, though an indirect, by no means an unimportant or undesirable result to be anticipated from the National Music Meetings.

In the second class of Choral Competitions, the Tonic Sol-fa Association Choir, the Brixton Choral Society, and the South London Choral Association have well maintained the reputation of the Choral bodies of the metropolis. The Diplomas for Sight Singing and general musical proficiency have elicited much talent. By the Brixton Choral Society, and the Bristol Choral Union, pieces of music, composed by Mr. Joseph Barnby and Mr. Henry Smart specially for this occasion, were read at first sight with an ease and correctness highly praiseworthy. Other candidates for Diplomas also evinced great facility in singing at sight, as well as a creditable knowledge of harmony. The competitions of Military and Volunteer Bands, though not so full as we should hope them to be in 1873, have been close and well sustained, and have elicited the commendation of the Judges.

If the anticipations of the Directors are correct, the establishment of the National Music Meetings is likely to mark an epoch in the progress of music in England, a cause to which the Crystal Palace Company has already devoted some of its best and most earnest efforts. The presence of your Royal Highness here to-day is at once a sign of the worth of the movement and a great encouragement to future efforts, and in the name of the Directors of the Company I beg humbly to thank you for your kind condescension.

July 7th, 1872.

THOMAS HUGHES, Chairman.

RETURN OF PRIZES AWARDED.

Class I.—Choral Societies not exceeding 500 Members.—Judges, Sir Julius Benedict, J. Hullah, Esq., Brinley Richards, Esq. The Challenge Prize awarded to the South Wales Choral Union—Conductor, Mr. Griffith Jones (Cardog).

Class II.—Choral Societies not exceeding 200 Members.—Judges, Sir

Julius Benedict, J. Barnby, Esq., A. S. Sullivan, Esq. The Prize of 100*l.* awarded to the Tonic Sol-fa Association Choir—Conductor, Mr. Proudman. The Brixton Choral Society—Conductor, Mr. Lemare, and South London Choral Association—Conductor, Mr. Venable, highly commended.

Class III.—Choral Societies for Men's Voices.—Judges, J. L. Hatton, Esq., H. Leslie, Esq., H. Smart, Esq. The Prize of 60*l.* awarded to the Bristol Choral Union—Conductor, Mr. Alfred Stone.

Class VI.—Military Bands not exceeding 40 Performers.—Judges, Sir Sterndale Bennett, F. Godfrey, Esq., A. Randegger, Esq. The Prize of 60*l.* awarded to the Band of the Royal Engineers—Conductor, Herr Sawerthal.

Class VII.—Military Bands.—Judges, Sir W. Sterndale Bennett, J. L. Hatton, Esq., A. S. Sullivan, Esq. The prize of £50 awarded to the Band of the 33rd Regiment (Duke of Wellington's)—Conductor, Mr. Rasquit.

Class VII.—Bands of Volunteer Regiments.—Judges, Sir J. Benedict, W. G. Cousins, Esq., Dr. Rimbault. Prize of £50 awarded to Band of the St. George's Rifles—Conductor, Mr. Phasey.

Class VIII.—Soprano Solo Singers.—Judges, Signor Arditì, Sir J. Benedict, Sir W. Sterndale Bennett. Prize of £30 awarded to Miss Anna Williams.

Class IX.—Contralto or Mezzo-Soprano Solo Singers.—Judges, Signor Arditì, J. Barnby, Esq., Dr. Wyld. Prize of 30*l.* awarded to Miss M. Hancock.

Class X.—Tenor Solo Singers.—Judges, Sir J. Benedict, Sir W. Sterndale Bennett, A. S. Sullivan, Esq. Prize of 30*l.* awarded to Mr. Dudley Thomas.

Class XI.—Baritone or Bass Solo Singers.—Judges, Signor Arditì, Sir W. Sterndale Bennett, A. S. Sullivan, Esq. Prize of 30*l.* awarded to Mr. J. Wadmore. Mr. H. W. Pope highly commended.

Diplomas.—To the Brixton Choral Society, for Great Excellence in Sight Singing. To the Bristol Choral Union, for Singing at Sight, with Special Commendation. To Miss Anna Ori, "remarkable for her knowledge of harmony and general proficiency in music." To Miss Hailey, ditto, ditto. To Mr. Saavé, for Singing at Sight. To Mr. Francis Crane, for Singing at Sight. To Mr. G. H. Woolley, for Singing at Sight.

RECEPTION TO THE SOUTH WALES CHOIR.

After the competitions at the Crystal Palace on Thursday morning, a reception was given to the choir from South Wales in the large Terrace Dining-room. The arrangements were under the direction of Mr. Brinley Richards, who accompanied Miss Edith Wynne and Miss Edmunds in some national songs, which were of course enthusiastically cheered by an audience of some two thousand persons, principally consisting of members of the Municipality. Mr. H. Richard, M.P. for Merthyr Tydvil, presided. He was supported by Mr. Osborne Morgan, M.P., the Rev. Canon Jenkins, and other Welsh gentlemen. Mr. Brinley Richards introduced Mr. Hullah and Mr. Henry Leslie, both of whom addressed the audience, and were loudly welcomed. The choir, directed by the "Harmonious Blacksmith," sang some national music. Mr. Brinley Richards stated that he was authorized by Sir Sterndale Bennett and Sir Julius Benedict to express their high admiration of the musical abilities of the South Wales Choir, and that Sir Sterndale Bennett would have had great pleasure in attending the meeting, but that his official duties obliged him to be present at a concert at the Royal Academy. Mr. John Thomas and other gentlemen also addressed the meeting. Mr. H. Richard, M.P., spoke warmly of the loyalty of his countrymen, and proposed a "cheer" for the Queen and the Prince of Wales, which "brought down the house," and proved that Welshmen could "cheer" as well as "sing." The meeting terminated with "God save the Queen" and "God bless the Prince of Wales," the last-named being sung in the language of the "Saxon," and, of course, in Welsh.

HANOVER.—The committee of the Marschner Memorial have advertised for designs. As all Germany has taken part in the scheme, all Germany is invited to compete. The Memorial is to consist of a bronze statue, somewhat above life-size, of the deceased composer, which will be placed in the neighbourhood of the theatre. By-the-by, Germany has not exhibited any very great readiness in the cause, for, after appealing year after year, the Committee have not succeeded in collecting more than nine thousand thalers, and candidates for the work must undertake to complete it for that sum. Designs must be sent in before the 1st November. They will be publicly exhibited for a month, and then the judges will pronounce their decision on them. A premium of 300 thalers will be awarded for the best design, but, if the author be selected to carry it out, the premium will be withdrawn.

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The Musical World.

LONDON, SATURDAY, JULY 20, 1872.

THE World's Peace Jubilee is over; not only for our Transatlantic cousins, who are now fast forgetting it in the excitement of an eager life, but over, also, for us, who have watched it at the distance of four thousand miles. In other words, we know all there is to know about the affair, and can duly appraise its achievements and its significance. Occupying this vantage ground, a last word may not be out of place.

There are two sides to everything, and the big American Festival has its two sides; one, ludicrous, the other, serious. We fear that the amiable tendencies of human nature have prompted many persons to look chiefly upon the former. At any rate, journalistic human nature has regarded the ludicrous aspect almost exclusively, as being a cheap suggestive of "smart" writing, and a ready excuse for sneers. We admit the provocation to be great. Mr. Gilmore's huge barn on Boston Common—his fluctuating army of singers and players—his sensational admixtures of hymn tunes, sacred choruses, coloured minstrels, military bands, cannon, bells, and anvils, are irresistible as a recipe for inducing mirth. We cannot help laughing at them, especially when the agglomeration is invoked in the name of art; but he makes a great mistake who sees nothing in the entire affair but food for his humour. The very fact that such a gigantic speculation has been carried out to the end is, in itself, worth serious thought; the full understanding of it being, perhaps, possible only to those who understand the condition of American society in general, and of American music in particular. Our cousins, sensitive though they be, will hardly take offence at the remark, that life with them is chiefly influenced by material considerations. Their "go-aheadism" means accumulating dollars, and winning a high place among the aristocracy of wealth; the work of doing this being business and pastime in one. A young and vigorous people is always so, things which are not productive of tangible profit having but a small share of their thoughts. Hence the comparatively small attention enjoyed by music in America, as a branch of culture and a means of intellectual delight. Generally speaking, the people have "no time for that sort of thing," and are satisfied to take what comes in a casual way without effort of their own. This sufficiently explains the elementary condition of music among our kinsmen. It accounts for the tolerance they show towards performances which, among an older people, would not be endured for an hour. It accounts, also, for the infantine state of native American art, and for the ease with which all sorts of pretenders to musical ability pick up a living across the water. We readily acknowledge that a love for music exists among the American people, and we as readily believe that in course of time they will occupy splendid rank as an artistic nation. But that time is not yet; and, meanwhile, the Boston Jubilee doings seem a natural outcome from the actual state of things. Cultivated Americans—and there are many of them—would scarcely allow this remark to pass unchallenged; but we say

again that Mr. Gilmore's Festival illustrates the average of American taste. If not, why the support it has received, the attention it has excited, and the jubilation to which it has given rise among all classes of society? If not, it would simply have been an impossibility. In point of fact, this is its only *raison d'être*. The Festival has compelled attention to the existence and claims of music in a form adapted to attain that end by the quickest means and in the most general way. Anything higher would have missed its mark; anything less sensational would have attracted less notice. Is it nothing, moreover, that, stimulated by the desire to take part in such an affair, thousands of amateurs all over the States have worked hard to qualify themselves?—or that many more thousands have heard, however imperfectly, some masterpieces of art? For such a result we would condone the cannon, bells, and anvils; and would pardon all the other sensations of the "big show." Shrewd managers of Sunday schools find cake and tea remarkable helps towards the instruction of the rising race. The Boston "sensations" were cakes and tea in their way; and, enticed by them, the great American public received not a few useful lessons. In this light we would regard the Jubilee—a light far more pleasant than that which exhibits it as merely a butt for witticism.

THE following letter has been sent to the office of the *Musical World*, by some amateur who evidently believes that our aristocracy can, by any means whatever, be induced to believe that Englishmen are able to write music worth hearing. Poor amateur! We feel for him, from the bottom of our hearts; but we cannot help having a sly laugh at him, *in petto*. Here, nevertheless, is the letter which he has fruitlessly sent us:—

"IS ENGLISH OPERA TO DIE OUT?"

"Sir,—There never was such a time as the present to do something for English opera. If the leading composers would wait upon the Duke of Edinburgh, His Highness, there is no doubt, would enter warmly into the matter, and speedily bring about a scheme for the encouragement of authors, composers, and singers, and raise English opera to a position which it certainly ought to hold; but it now lies prostrate! Government grants any amount of money for the sister arts and sciences—but poor Music, she is shut out and left to starve, as if she had been guilty of some base crime! Is she to be left to die? Let us hope not. There should be a theatre connected with the Royal Academy of Music, for the careful training of those students who show unmistakable signs of talent for the stage. The theatre should be open all the year round at moderate charges, so that the general public could enjoy a delightful evening at a small cost. There should be no favouritism shown to authors or composers; but anyone writing or composing an opera should have it read, and produced, if considered by the council appointed for that purpose, to be of sufficient merit. If poor Music were carefully nursed, she would soon raise herself to a high position, and become more refined and beautiful every year, and force the counterfeit from the pedestal it now occupies in England. The small grant from Government (if required) no member would vote against, seeing the amount of good and encouragement that would arise from such an institution as a 'National Opera.' Let the leading members of the musical profession set to work in right earnest, and I am convinced the scheme would be warmly taken up by Her Most Gracious Majesty, the Royal Family, and the whole of the nobility; and the public would rejoice in once more having an English Operahouse.—Yours &c.

"Bayswater, W."

"R. CLOTHIER."

It is evident that Mr. Clothier, however well-meaning, knows little or nothing of the musical tastes of the country in which he lives. Has Mr. Clothier heard *Esmeralda* (Campana), *Gelmina* (Poniatowski), and *Il Guarany* (Gomez)

—by a multitude of strokes the best of the three, although it does not contain many original phrases? Any of the three (even *Il Guarany*) composed by an Englishman, would have been scoffed at—not produced. There are those even among us who feign to look upon the Battle of Waterloo with contempt. It was won by *Prussians, Saxons, Hessians, and Belgians*—not by Englishmen, Scotchmen, Irishmen, and Welshmen. We are a poor lot, as far as our affected appreciation of art goes. English men and women, with regard to the musical art, are, for the greater part, little better than snobs. We don't at all believe in ourselves; but we believe at once in any foreign pretender who may turn up. And what a swarm of foreign pretenders we have here!—people who scarcely know anything about music, and yet enjoy first-rate positions. One day we may feel inclined to return to the subject.

M. GOUNOD'S WRONGS.

WE have received two more letters upon this subject; but unless the writers insist, we would rather not publish them. The controversy has already begun to assume a tone which we are always anxious to discourage, if possible, in these columns. At all events a week's delay can do no manner of harm; and if, in the meantime, the writers of the letters referred to will not consent to withhold them, we are of course compelled to print them; after which, however, we must use our undeniable prerogative of putting in parenthesis, at the foot of each—

[We can publish no more letters on this subject.—Ed.]

OCCASIONAL NOTES.

WE take the following weighty words of wisdom from the *New York Times*. The Boston Jubilee, by giving occasion for their utterance, was not altogether without good result:—

"The failure of the Boston Peace Jubilee teaches one lesson which we may well ponder, and that is, that a big thing is not always good and strong, or even successful in proportion to its bigness. The average citizen has been accused of measuring greatness altogether by material size, and we fear that there is some reason for the accusation. For him to say that such or such a thing was 'the biggest on this continent,' was to express eulogy in its highest conceivable form. The discipline of reverses took some of that nonsense out of him during the war, and now here is another little lesson of the same sort, which he will surely listen to, because it is accompanied by a forfeiture in the form of dollars and cents. It is not comforting to us, whatever the journals of the 'Hub' may think, to reflect that some of our Boston friends will have a deficiency of 250,000 dols. to make up against this dismal failure. But if that loss, multiplied by a hundred, could be distributed over the country, it might be profitably paid, if the failure it atoned for and emphasised should teach us all the weakness of that material vastness we are apt to overrate, and the value of that discipline, thoroughness, and finish we are so inclined to undervalue."

FOR how long a period the style of opera instituted by Spontini, and finding its culminating point in Meyerbeer, can encourage operatic managers to go on paying the enormous sums now nightly claimed by *prima donnas* is a question worth considering. That the two cannot very much longer exist together is unquestionable. Either *prima donnas* must be satisfied with £100 a night as a *maximum*, or all "spectacular" operas, those of Meyerbeer included, must eventually go to the wall. No *impressario* can by any means afford to pay for both; and the public must eventually select between Patti and Nilsson with a dingy scene or two, and Meyerbeer, &c., with a magnificent spectacle. Madame Pauline Lucca, the greatest dramatic artist of the three, is, perhaps, unfortunately for herself, connected especially with spectacular opera, such as the *Huguenots*, the *Africaine*, the *Favorita*, &c. We confess that we like to see this genuine artist as Cherubino in the *Nozze di Figaro*, as Zerlina in *Fra Diavolo* (why are we never allowed to see and hear her in that other Zerlina of Mozart's, one of her most famous characters at Berlin?), and other such parts, quite as much as in any of those spectacular operas in which she has earned such celebrity.

ONE of the most perfect representations of Mozart's *Nozze di Figaro* perhaps ever witnessed on the Italian operatic stage was that given on Wednesday evening last, at Her Majesty's Opera, under the direction of Sir Michael Costa, with Tietjens, Kellogg, Nilsson, Agnesi, Rota, Borella, Bauermeister, Rinaldini, Sinigaglia, and Casaboni in the principal parts. The orchestra was magical, and the ensemble perfect.

THE band of the Grenadier Guards reached Liverpool on Thursday, with the laurels of their American triumphs fresh upon them. We hope, now that all has passed off well, the silly croakers of the House of Lords have the grace to feel ashamed of their old-womanish fears. The bandmen did not mutiny against Colonel Fludyer, and the existence of the British army was not endangered.

It was generally anticipated that the music meetings held at the Crystal Palace would bear good fruit, and we are glad to find that their spirited originator, Mr. Willert Beale, is about to enlarge the area of operation in a manner which promises well. His plan is to organize a series of auxiliary meetings in some of the chief provincial cities, the prize winners at which will have special facilities granted them for entering upon the more important Crystal Palace competitions. The idea is a good one, because, as a result of its working, the provinces will be stirred up to take a more active interest in the Sydenham Eisteddfod. We wish Mr. Beale all the success he deserves. *Apropos* of the late meetings, it may be mentioned that the judges assemble at St. James's Hall on Monday to report upon their awards and the movement generally; also to select the music to be prepared for competition next year. This looks like "meaning business."

CONCERTS VARIOUS.

M. MICHEL BERGSON gave a concert at St. George's Hall, on the 15th instant. This pianist and composer was formerly Principal of the "Conservatoire de Genève," and afterwards established himself in Paris, which he was obliged to quit, like other professors who found their occupation gone for a while, owing to the war. M. Bergson is now settled in London. The vocalists were Mdlle. Isabella Lünia, Miss Alice Fairman, Mons. Jules Lefort, Signor Rizzelli, and Sig. Monari Rocca. The instrumentalists were Herr Pollitzer (violin), Herr Lutzen (violinello), Mr. H. Barth (harmonium), and M. Bergson (pianoforte). The conductors were M.M. Campana, Tartaglione, Ganz, and Sir Julius Benedict. The programme was carried out pretty nearly in its entirety, as regards number, but considerably altered in order and detail. M. Bergson's style is very French, and he indulges in more action than one is accustomed to see among our notable pianists. He played a concerto of his own composition, which he entitles "Concerto Symphonique" (Op. 62), and subsequently a "Menuet" (*Louis IV.*), an "Air et danse des paysans Polonais," and "Un orage dans les lagunes" (also of his own composition). M. Bergson displays in these pieces considerable skill in portraying the style of music of different nations. Each piece is well harmonized, and the passages employed to "embroider" the melodies are brilliant. The room was filled with a fashionable audience.—H. L.

A *Matinée Musicale et Littéraire* was given by Mdlle. Marie Dumas, in the Beethoven Rooms, on Monday week, and drew together a numerous and fashionable audience. It began with a very free paraphrase of Shakespeare's "Queen Mab," which owed success not so much to literary excellence as to the studied art and extreme *finesse* of its delivery. Nothing could be better in these respects. A monologue, *L'Embarras du Choix*, was added to Mdlle. Dumas' repertory on this occasion, and served to show her most refined dramatic powers; but a still greater success was achieved in a little study of Breton life, entitled *Le Rêve d'Yvon*, the two characters being represented by Mdlle. Dumas (Marie) and M. Jules Lefort (Yvon). With how much "local colour" the clever lady heightened the attraction of her Breton damsel, those acquainted with the ability she possesses may imagine. As regards breadth of outline and the extreme care for detail which marks all Mdlle. Dumas' efforts, nothing was left to desire. M. Jules Lefort ably seconded the principal character, acting with intelligence, and singing with the skill which long ago made him an acknowledged master in his special department. Both artists were recalled and applauded at the close of their task. Mdlle. Dumas, who began her *Thurture au Concert*, with the musical accompaniment of Chev. de Kontski. Among the artists who took part, in addition to those already named, was Mdlle. Castellan, a young violinist destined to occupy a high place

in the profession, if we may judge by her performance (with Chev. de Kontski) of Osborne and De Beriot's Fantasia on *Guillaume Tell*. Mdlle. Castellan does her work with great spirit, and with a freedom of execution rare among lady professors of the instrument. Her manipulation seems equal to any difficulty, while her playing, as a whole, conveys an unmistakable idea not only of artistic skill, but of artistic feeling. She was much and deservedly applauded. Madame Lancia, Mdlle. Bartkowska, Signor Garcia, and others also contributed to the success of Mdlle. Dumas' entertainment.

SIG. CAMPOBELLO's morning concert was given at 28, Ashley Place, Victoria Street (by permission of Major Carpenter), on Monday last, and attracted a fashionable audience. The *beneficiaire*, with whose claims as a baritone vocalist, our readers are presumably well acquainted, took part with Signor Fancelli in Donizetti's "Libera siete" (*Belisario*), and with Signor Gardoni in Massini's *Les Muletiers*. He also joined Signor Fancelli and Mr. Santley in the famous men's trio from *Guillaume Tell*, selecting as his solo the "Infelice" from *Ernani*. In the last named he appeared somewhat nervous, but revealed qualities of voice and style which only the best artists have in perfection. The concert was made attractive by the assistance of, in addition to the artists named, Mdlle. Bartkowska, Mdlle. Marie Roze, Mdlle. Roselli, Sig. Danieli, and Chevalier de Kontski.

MISS EDWARDS' *Après-Midi Musicale*, on Friday, July the 12th, was numerous and fashionably attended. The programme was particularly attractive; and Miss Edwards was assisted by several of the most distinguished artists. Miss Alice Fairman sang "O mio Fernando" (*La Favorita*), an effective new song by Miss Edwards, "Gone like the snows of winter," and Sullivan's "Looking back," in all of which her rich-toned voice was greatly admired. Miss Edwards gave, with great success, "Connais-tu le pays," from A. Thomas's *Mignon*, a song by the Chevalier de Kontski, E. N. Grazia's song, "Sweet and low," (the latter beautifully accompanied on the clarinet by Mr. Lazarus,) and a "Serenade" by Mr. Oberthur, with harp accompaniment, which was greatly admired. Signor Caravaglia, who sang a Romance by Mazzoni, and Mozart's "Non più Andrai," met with a most flattering reception, and Mr. Lloyd was highly successful in Meyerbeer's "Sei Vendicata," and a French song, "Page, Ecuyer, Capitaine." Mr. Micklewood sang Blumenthal's "Message," and Mr. Alfred Baylis, a song by Benedict, and "La Donna e Mobile." Besides her vocal contributions, Miss Edwards distinguished herself as a superior pianist in Alexander Billet's "Grande Etude," and in the piano-part of C. Oberthur's duet for harp and piano, "Lucrezia Borgia," which was greatly admired. A duet, for clarinet and harp, was capably played by Mr. Lazarus and Mr. Oberthur. The Chevalier de Kontski played his "Le reveil du Lion," and Mr. Oberthur received a perfect ovation after playing his new harp solo, "Clouds and Sunshine." We must not omit to state that a solo and part-song of Miss Edwards, "Oh, Harmony! lov'd Harmony," sung by Miss Edwards herself, and the vocalists already named, was a feature in the programme.

It is reported—we know not with how much truth—that the appointment of Chorus Director (M. Gounod having seceded) has been offered to Dr. S. S. Wesley, of Gloucester Cathedral.

HANDEL'S *Israel in Egypt* will be performed by the Sacred Harmonic Society at the Royal Albert Hall, on Wednesday evening next, being the last oratorio performance this season. Madame Lemens Sherrington, Madame Patey, Mr. Sims Reeves, Signor Foli, and Mr. Thomas are the principal vocalists—Sir Michael Costa conducting.

THE Prince and Princess of Wales honoured the Crystal Palace with their presence on Thursday, at a special performance of Mr. A. S. Sullivan's *Te Deum*, composed, at the suggestion of the Crystal Palace Company, to celebrate the recovery of the Prince from his long and dangerous illness. The whole day was a *fête*, including an extraordinary variety of entertainments. We may add that the soprano solo part of the *Te Deum* was sustained with great power and real musical feeling by Madame Parepa Rosa. More in our next.

WARSAW.—The Emperor of Russia has granted an annual pension of 2,000 roubles to the widow of the late director of the Operahouse, the composer, Moniuszko.

MILAN.—The new, large, and elegant Teatro dal Verme is nearly finished, and will, probably, be a favourite resort during the summer months. Annexed to it will be dining-rooms, a café, a glove-shop, and other establishments too numerous to mention. The opening will take place in September, and the opera selected will be *La Favorita*.—In the same month, *Der Freischütz* will be again played at the Scala.

PROVINCIAL.

SOUTHEAST (Essex).—A miscellaneous concert of more than usual excellence was given by Miss Annie Cantor, on Tuesday evening the 9th inst., at the new Public Hall. The programme contained selections from the vocal compositions of Handel, Mozart, Mendelssohn, &c., admirably rendered by Miss Annie Cantor (contralto); Mr. Maybrick (baritone); Miss Jessie Goode (soprano); Mr. Arthur Thomas (tenor); and Miss Cowley. Solos on the flute by Mr. Benjamin Wells; and on the pianoforte by Mrs. Algernon (an amateur), were also included in the programme. The accompanist was Miss Clara Lowe.

MALVERN.—The *Malvern Advertiser* of June 7th says:—

"The members of the Philharmonic society gave their *May-day* concert on Monday evening. The Rev. A. Sewell conducted with skill, and Mr. Haynes accompanied, Mr. Bovington presiding efficiently at the harmonium. Our readers may be aware that the illness of Mr. Sewell prevented the concert coming off in season; but having recovered from his indisposition, we are glad to say that he acquitted himself most admirably; his song, 'La Pesca,' being the gem of the evening. Mrs. Haynes showed, in 'Zuleika,' that she is an accomplished musician, and in the duet with her husband, 'This is where the roses grew,' she proved herself no less efficient. The part songs by the members were excellent, they doing their singing better than ever we heard them. In the second part, in Macfarren's *May-day*, Mrs. Haynes again showed to advantage as the Queen. We congratulate all concerned, and hope they will be equally successful in their next concert, for which they are rehearsing the 'El King.'"

THE BELGIAN ARTISAN CHOIR.

The members of the Royal Society of United Artisans, founded in 1848 by the late Charles de Brucker, burgomaster of Brussels, made their promised appearance on Monday night on the orchestral platform of the Royal Albert Hall, in which splendid building a distinguished audience had assembled to give them a hearty welcome and to listen with interest to their performances. The choir is exclusively composed of artisans, and the Association is denominated "Royal" because it is under the especial patronage of His Majesty the King of the Belgians, who, we need scarcely add, is a warm encourager of art under whatever phase exhibited. The choir, as represented on the occasion under notice, consisted of 25 first tenors, 24 second tenors, 31 first basses, and 27 second basses (no altos)—107 singers in all. They were attired in black surtouts, with white cravats and gloves, and looked as much like a select body of gentlemen amateurs as any body of gentlemen amateurs we remember to have seen. Conspicuous in the orchestra was the "Banner of Honour" presented to them by King Leopold in token of his satisfaction with their various exhibitions of skill in his palace at Lueken, which banner was religiously guarded—by a member, we presume, of the Association—during the entire evening.

The vocal execution of these Belgian artisans was, for the most part of such a character as to show that their leisure hours are spent to good purpose; and high praise is due to the conductor, M. Francois Lintermans, who, it may be stated, is not an amateur, but a professor and composer of music, retired upon laurels honourably earned. Associated with M. Lintermans on Monday night was M. Guillaume de Mol, a much younger man, who also, if we are well informed, takes great interest in the studies of the choir, and frequently directs their practice. The selection of choral music was as follows:—

PART I.

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| "The Garland"..... | Lintermans. |
| "The Retreat" (chorus)..... | Soubre. |
| Spanish song (chorus)..... | L. Jouret. |
| "Night" (chorus)..... | Winter. |
| "The Tyrol" (chorus)..... | A. Thomas. |

PART II.

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| "At the tomb of the Janissaries" (chorus)..... | Limmander. |
| "The Wine-Bibbers" (chorus)..... | Lintermans. |
| The English National Anthem. | |

Several pieces in the published programme were omitted, but the entertainment was long enough without them, and amply served to exhibit the proficiency of these harmonious mechanics, and the solid results of their studies. With the exception of the Tyrolean chorus, by M. Ambrose Thomas (author of *Mignon* and *Hamlet*), every composition included was of home origin—which proves that the Belgians hold their native music in higher esteem than we English do ours.

The first piece, the "Guirlande," constructed by M. Lintermans upon the themes of one of Strauss's waltzes, at once, if we may judge by the loud and general applause which followed, enlisted the favourable opinion of the audience; and this was subsequently confirmed by Soubre's "La Retraite," by Winter's "La Nuit," and by "Le Tyrol," the most elaborate and trying composition in the programme. Into this last M. Thomas has crowded so many effects of contrast and ex-

pression, gradations of light and shade, sudden and unexpected changes from loud to soft and *vice versa*, sometimes in the extreme of both, that to execute it thoroughly well is no insignificant trial of skill, requiring, in fact, delicacy and force in equal degrees, together with modifications of each. In describing the peculiarities of this characteristically descriptive piece, we have, at the same time, hinted at the most salient qualifications possessed by the Brussels artists, who mastered every point with ease, from the imitation of the night-storm in the mountains to the Tyrolean "Jodel," of which the French composer has so ingeniously made use. The loud and soft passages were delivered with equal effect; and the gradations from one to the other were managed to a nicety, while the occasionally sudden transitions produced a marked effect. The applause at the end was unanimous and so prolonged that, although our visitors had already given up their music in exchange for that of the piece they were next to sing, the parts were ultimately re-distributed, and a portion of the "Tyrol," beginning from the "Jodel," was sung over again. Apparently the Belgian singers are unacquainted with that system of "encores" which often spins out our English concerts to such a tedious length that the concert-room is half emptied before the programme has been completed. If, however, their objection to repetitions—an objection signified on two or three occasions in the course of the evening—is a matter of taste on their part, we applaud them, and wish their example could be generally followed among ourselves. A characteristic feature in some of the pieces on Monday night reminds us of the kind of music in which the French "Orpheonists" frequently, and even the German "*Manner-gesangsvereine*" not seldom, take delight. For example, a melody is allotted to a solo voice, or solo voices, and the supposed accompaniment is sung, or, rather, hummed, by the remainder of the choir with closed lips. Of this means of obtaining effect we had several specimens—premost among them being the "Retraite," in which the solo phrases were assigned to two tenors (MM. Deville and Bouqué), and Limmander's "Au tombeau des Janissaries," where the solo, "Pleure, cité jadis si belle," was entrusted to a baritone (M. Deligne), who is gifted with a really fine voice. Both were admired and applauded. Not the least welcome piece in the programme was Winter's "Night," a smooth and harmonious example of choral writing, smoothly and harmoniously delivered.

It is unnecessary to enter into further details. Enough that our Belgian friends won and deserved an unqualified success. The choral displays were, at intervals, agreeably varied by solos from Mlle. Marie Roze and Signor Foli, of Her Majesty's Opera. The former contributed airs from *Robert le Diable* and *Romeo e Juliette*, the latter, "Hearts of Oak," and Herr Diehl's very popular "Mariner." These vocal solos were accompanied on the pianoforte by Mr. F. H. Cowen. The English National Anthem, in full choral harmony, brought the concert effectively to a close.

How the Belgian choristers have been received in "high places," and elsewhere, is sufficiently known. Other opportunities, however, of hearing their performances have been given to the public—for instance, at the Royal Italian Opera Concert in Mr. Gye's theatre; and last night at St. James's Hall, where they sang at a concert in aid of the Belgian Benevolent Society. It is to be hoped that, as the members of the society are all, without exception, mechanics, their brief visit to England may cost them nothing, even if it brings with it no pecuniary gain. A heartier welcome they could not possibly have received; but they ought not to be made to pay for it.

VIENNA.—There is a talk of building a large new theatre in time for the Grand Exhibition. It is to accommodate 5000 persons, and there are to be dining rooms for 3000 persons in connection with it. The entertainments will comprise Italian and French opera, spectacle, grand ballets, and monster concerts. The plans have already been sent in to the Director-General, Baron Schwarz, and it is hoped he will sanction them. The estimated cost of the building is about 250,000 thalers.—The drop which the celebrated Makart had nearly completed for the Stadttheater was utterly ruined in an attempt to render it nonflammable. The subject was taken from the *Midsummer Nights' Dream*, and the original sketch had found a purchaser. Fears were entertained that, owing to his antipathy to paint a subject twice, the lost curtain would not be replaced, but Makart has made a fresh sketch, taken from the same source, and is busily engaged in carrying it out, though it will not be completed for the opening night. This sketch, also, has found a purchaser.—Herr Andreas Bibl lately received the Gold Cross of Merit with the Crown, on his having filled the post of Organist at the Cathedral, during nearly sixty-four years. He came as a chorister to St. Stephen's in 1808, and remained in that position eight years, though, after the fourth, he acted as substitute at the organ. From 1816 up to the present day, he has held the appointment of full organist, and is considered one of the most eminent members of his branch of the profession.

REVIEWS.

LAMBORN COCK & CO.

Classical Practice, No. 10. Edited by W. STERNDAL BENNETT. Sonata, No. 3, from Twelve Sonatas composed by PARADISES.

ADMIRERS of pianoforte music of the old school will give a hearty welcome to this sonata, and not less hearty thanks to the distinguished editor of *Classical Practice* for including it in his series. The aria with which the work opens is remarkable for its suave and pleasing melody. Indeed, the movement belongs to those things which can never grow old; and amateurs with modern tastes will admire it equally with those of antiquarian leanings. Sir S. Bennett has fingered the passages where necessary, and rendered the student all needful assistance.

The Lady's Tower. Romance. Poetry by J. C. ROWE. Music by HENRY SMART.

THIS is one of Mr. Smart's best songs,—in other words it is a very masterly composition, distinguished not less by musicianly skill than by happy expression. As usual, Mr. Smart makes a feature of the accompaniment, which takes rank but little below the melody, as illustrative of the words. The story is interesting, and the song, as a whole, might safely be backed to arrest the chatter of ever so garrulous a "musical party." It is adapted for voices of moderate compass.

The Two Tides. Song. Verses by FREDERIC ENOCH. Music by HENRY SMART.

In this case, also, Mr. Smart has done justice to his reputation. The music is of a very felicitous character; the melody being attractive, and well adapted to heighten the force of a well-told story. Mr. Smart may go on writing such songs in the conviction that he is doing good service to a popular branch of the art.

OPERA IN THE AUSTRALIAN BUSH.

Mr. Hussey, who has been touring with a "scratch" company in the wild regions of Australia, gives the following amusing description of the conditions under which his performances took place:—

"I have played in places that I never before heard of, and could not find save by carefully consulting the map; but I found wherever I went they had heard of me. When I arrived in Grenfell I made up my mind to return to Victoria, and we had to drive a hundred and thirty miles to the now famous Wagga Wagga, without playing on the road. There were no hotels, and some nights we had to camp out; others we stayed at some of the large stations. This last mode of resting was when we happened to arrive in the neighbourhood of a station before it was dark. We found all this 'roughing it' exceedingly pleasant, and we enjoyed perfect health. At the stations they were exceedingly kind to us, and gave us the opportunity of a little kangaroo and emu hunting. Of kangaroos we saw literally thousands. In the course of our journeyings in this region some amusing scenes happened in connexion with our performances. It is the fashion in this part of the world for men, women, and children to take their pet dogs to any entertainment, so that sometimes the dogs appear to be the most numerous portion of the audience. We have, in consequence, become quite used to the interruptions of dog-fights, of which there will be probably half-a-dozen in the course of an evening. Though accustomed to them, however, I cannot say we enjoy them, but the audiences always take the most lively interest in them. I distinctly refused one evening to admit a lady who came to the door with an enormous mastiff, for I foresaw mischief to the smaller canine visitors, but she indignantly replied that if her dog did not go in she would not, and her refusal was applauded by the bystanders; so in they both went, and since then 'the dogs have had their day,' or rather night. At one place, while Mrs. Hussey was singing 'Put me in my little bed' to a crowded house, a large centipede was discovered wriggling on a lady's dress. In ten seconds the whole audience was 'demoralised' in doing execution upon the reptile. Order was hardly restored when there was a cry of 'snake,' and every one jumped on the benches. Sure enough there was a large black snake under the pianist's chair. This intruder was also despatched, and again tranquillity reigned. Then there was a more than usually boisterous dog-fight. This, of course, was only an ordinary occurrence, but as, out of it, grew a fight between the owners of the dogs, necessitating the calling in of the police, and the putting out of the two-legged combatants, we had rather a lively time of it. Everybody, however, said the entertainment was a great success, but whether on account of the centipede, the snake, the dogs, the pugilists, the police, or our own efforts to please, I could not quite learn."

LEIPZIG.—Mlle. Ilma von Murska has been playing very successfully in opera at the Stadttheater.

MUNICH.—*Tristan und Isolde* was performed on the 28th and 30th ult., the performances being of the "model" pattern first invented for the greater glorification of Herr R. Wagner, as explained in the last number of the *Musical World*, page 460. Dr. Hans von Bulow conducted, and the two leading parts were sustained by Herr and Mad. Vogl.

THE CONSERVATIVE LAND SOCIETY.

At the 79th quarterly meeting, yesterday, the report presented stated that the receipts for the quarter ending June 24th were 27,992l. 11s. 1d., and the grand totals to Midsummer, 1,798,421l. 1s. 10d. The total withdrawals to the same date amounted to 480,184l. 11s. 5d. The last share number issued to June 24th was No. 37,445. The reserve fund to Midsummer, exclusive of office premises, &c., amounts to 10,500l. The report was unanimously adopted. Viscount Ranelagh (the chairman), in moving the adoption of the report, said—As regards figures, our returns for the quarter speak for themselves, for they are larger than at any previous quarter of our financial year, which will end at Michaelmas. As regards the increased demand for houses in the suburbs recently, I wish to submit a few remarks. There are two influential causes which are now working to justify the erection of more houses round the metropolis, to provide accommodation for more than one class of the community. In the first place, there is the marked increase of the population; and, secondly, the alterations and improvements in the metropolis, and the additional facilities given for travelling by the underground railways. It is quite a mistake, however, to suppose that there is a scarcity of dwellings for the working classes alone—it extends to the middle classes likewise, and the scarcity is not simply metropolitan, but it extends to many of our large towns. Now we had a remarkable illustration only recently of the effect of this scarcity of dwellings, for the House of Lords, which has always supported the claims to consideration of the industrial classes, threw out the proposed Mid-London Railway Bill, which has passed the House of Commons, solely on the ground that its tendency would be to depopulate neighbourhoods where working men had their houses, and no provision was made in the bill to provide other properties to which they could conveniently resort. Now I have at former meetings drawn attention to the fact that the railway companies ignore too much the demand for increased dwellings, they do not hold out inducements by additional stations and by decreased return day and weekly fares, to assist the working classes, and, I maintain, to add materially to their profits. We have seen by the late adoption of the third-class fares something like a change of system, for the traffic returns have proved what an important element the cheapest fares are in their present returns. It would be politic and expedient for the railway companies already in existence, as well as for those which are to be formed for the future, to confer with London building societies as to the position of their estates, and as to the extent of increased accommodation which would be secured by providing stations, and by the reduction of fares. The change in and near London is somewhat miraculous. Instead of the long-prophesied New Zealander watching its ruins from London Bridge, let any inhabitant of that distant clime who has not visited the metropolis for the last 30 years return and gaze upon the mighty changes and clearances which have taken place—what an extension there is now of the London boundaries, as shown by the postal districts. And if we are to go still further back in the review of the past, what would Peter the Great of Russia, who lodged in a house in the very street in which I am now speaking, say if he could now see the Embankment, where the River Thames once flowed up to the windows of his residence, and to the hidden railway over which pass other railways. Homes for the people by these great changes must be found, and we maintain that it is by the aid of freehold land companies and benefit building societies that the object can be attained at the cheapest cost. In former days it was impossible to obtain plots of land; now, by easy periodical payments the freehold can be bought, and the money can be had to erect a house thereon. We offer most material advantages to those who, by becoming in the first instance tenants, by an additional payment of rent, can become their own landlords, with the property in perpetuity, in five or ten years. We believe that our system is the true means of improving the condition of the industrial classes, by making them feel the value of proprietary rights, by encouraging habits of providence, and of temperance, and not asking them to be owners of their own houses by the aid of what are called charitable associations. Let the industrial classes be as we have known them to be in our society, the founders of their own good fortune through their own exertions—through their own industry—and not through self-styled philanthropic associations assuming to be their patrons. The house accommodation acquired by the work of the hands or brain is that which is most dearly appreciated by the owner. With these remarks I beg to propose the adoption of the report. The proceedings terminated with a vote of thanks to the executive committee.

CARLSRUHE.—Herr Alois Schmitt has been chosen to succeed Herr Levi as *Capellmeister* to the Court. He was born at Frankfort, and has hitherto occupied the position of conductor at Schwerin.

MANNHEIM.—Dr. Ludwig Hetsch died here on the 28th ult., after a long and painful illness. He was for many years first *Musik-Director*, or leader, at the theatre.

ALFRED WIGAN'S LAST STAGE-UTTERANCE.*

"PATRONS AND FRIENDS,—I address you to-day with mingled feelings of pain and pleasure; pain at relinquishing our profession, and the reason for taking that step; pleasure at the kindness of our welcome this morning. During our career as actors and managers we have always endeavoured to elevate the profession (hear, hear,) we have loved and respected it (cheers), and any short-comings are due to the want of power rather than of will to do better. I can proudly say our successes have been achieved by no unworthy means; successes mainly due (I hope I may be allowed to say) to the exertions of my wife, on whom the labour of my stage management has always fallen (applause). We have served you faithfully for a great many years, and we can serve you no longer, but we hope to be not altogether useless to our Art in another less fatiguing and exciting form. We are taught that "out of the fulness of the heart the tongue speaketh." If so I should now be most eloquent, for my heart is indeed full. I feel that much more than I have said is due for the high compliment and the hearty expression of good will, which we have received from the illustrious, friendly, cordial audience I see around me, not forgetting our brother and sister artists for their hearty help (applause); but I feel unequal to the task of paying it. I can only say, once more, we thank you, and farewell."

NATIONAL MUSIC MEETINGS.

(To the Editor of the "Musical World.")

SIR,—The National Music Meetings may now be recorded as a great success—a success of which Mr. Willert Beale, their inventor, and the directors of the Crystal Palace have fair reason to be proud. There was a something wanting among the musical community of England, which, if the National Music Meetings are to be annual features in the Crystal Palace programme, may, without hesitation, be said to be supplied.—Yours,

ABEL PLOUGH.

[Mr. Plough is thanked for nothing.—A.S.S.]

WAIFS.

Mdme. Arabella Goddard's opening performance at the Boston Jubilee was thus noticed in *Watson's Art Journal* :—

"The appearance of Mdme. Arabella Goddard was the signal for a very hearty and prolonged greeting. This lady has a world-wide reputation as a pianist of the highest attainments in the classical school of pianism. She has stood her ground for many years, both in England and in Europe, against all flashing star pianists who have awakened the world to wonder. Her name has long been associated with all that is true and beautiful in art, and we had not a lingering doubt in our mind as to whether we should be disappointed in her as an artist. We had profound faith in her well-earned reputation, but we had great doubt about the Coliseum and its pianoforte. Herr Bendel made a bad job of it before, but Mdme. Goddard modified the circumstances by her fine artistic instincts. She played a piece, not in accordance with her own wishes, we are sure, but the best that could be chosen, perhaps, as the case stood. It was Thalberg's 'Home, sweet home,' which she executed with exquisite grace. Notwithstanding every disadvantage, we recognized the perfection of her touch, at once crisp and tender; the brilliancy and rapidity of her execution, where the utmost lightness is combined with positive masculine force; a fine sense of phrasing and colouring, and an irreproachable taste. Her performance was received with hearty and appreciative applause by the few who could hear her, and with them her success was unequivocal. We hope to have an opportunity of hearing Mdme. Goddard in her true sphere, on a proper instrument, and in a suitable hall, before she leaves this country, that we may be able to bear intelligent testimony to her splendid abilities."

Relative to the Boston Festival, we read as follows, in the *Gazette Musicale* :—"Among the soloists, a first place must be given to Madame Arabella Goddard, the famous English pianist, who has been fitted with unparalleled enthusiasm. She executed a fantasia upon themes from *Don Juan*, and responded to 'un bis formidable' by playing *The Harmonious Blacksmith*, of Handel."

Rossini's *Mosé* has been revived at Venice.

M. Halanzier has found a new tenor—one M. Salomon, of Lyons.

M. Faure will make his *réentrée* at the Grand Opera as Don Giovanni. Three new Russian operas will shortly be produced at St. Petersburg. Men are reported to be writing new works for the Birmingham Festival next year.

It is announced that Signor Mendioroz has been engaged for the next season at Rome.

Madame Agatha States, the Californian *prima donna*, is singing in Melbourne, Australia.

* Delivered to the audience, on the occasion of his farewell benefit at Drury Lane Theatre (during the thunderstorm), on Saturday afternoon week, the Prince and Princess of Wales being present.

Mdlle. Aimée and her Opera Bouffe Company have begun an engagement in San Francisco.

Mr. Gladstone is expected to attend the Eisteddfod, to be held at Portmadoc next August.

The favourite dog of Michael Carré, the French dramatist, died of grief, for the loss of his master.

The Philharmonic Society of New York have made Herren Wagner, Liszt, and Raff honorary members.

Mr. Joseph Jefferson is rapidly recovering, and will be able to fulfil his engagements for the coming season.

According to the *Gazette Musicale*, more than 100,000 persons attended the funeral, at Warsaw, of the Polish composer, Moniuszko.

Miss Clara Doria sails in the Cuba steamer, on the 31st of August, for New York. She is under an engagement for the ensuing ten months.

M. Verger has the idea of establishing "Popular Opera" in Paris, and is in treaty, to that end, with the proprietors of the Théâtre du Chateau d'Eau.

We understand that only the first *allegro* and the slow movement of Sir J. Benedict's new symphony will be introduced at the forthcoming Norwich Festival.

M. Verger has engaged MM. Gardoni, Mongini, Delle Sediè, Baggiolo, and Tagliacò, Mesdames Penco and Volpini, for the winter season of Italian Opera in Paris.

M. Salvayne, pupil of M. Ambroise Thomas, and M. Ehrhart, pupil of M. Henri Reber, have won the first and second prizes for the Paris Conservatoire, "Prix de Rome," which give free education in the Italian kingdom for a certain period.

The machinists at San Carlo, Naples, having "struck" on account of the heat of the weather, the doors of the theatre were closed, leaving the subscribers creditors for two performances.

Mdlle. Valeria, the clever pupil of Signor Arditì, sang his new waltz, "L'Incontro," and, with Mr. Santley, the duet from *Rigoletto* ("Deh non parlar"), at Signor Visetti's concert, on Saturday last, with great success.

Miss Clara-Louise Kellogg has received the most tempting offers to join the company of the Imperial Opera, St. Petersburg, for the ensuing season. She has, however, been compelled to decline them, owing to her engagement at the New York Academy of Music.

Signor Gustave Garcia sang M. Gounod's "Barcarola" (with Mrs. Weldon) and his "Biondini," at the distinguished composer's concert on Monday evening, and was highly complimented for the artistic way in which he executed both at the very short notice given him.

The tambourinists of the "Durance," in France, have a reputation for uncommon skill, and there is one now in London, M. Baisson, who has provoked the admiration of Provençal poets and musicians of note. Even the beat of this percussion instrument is not so facile as has been assumed, especially when it is used in an orchestra.

H. R. H. the Duke of Edinburgh attended a meeting of the committee of the Royal Academy of Music on Wednesday, at the Royal Albert Hall. Among those present were Sir Thomas Gladstone, Sir Sterndale Bennett, Mr. Hullah, Mr. Brinley Richards, Signor Garcia, Mr. Lowe, Mr. Dorrell, &c. Mr. Cole was absent on account of indisposition.

Capellmeister Franz Abt, of Brunswick, is on his way home from the Boston Musical Festival, in the Bremen steamer "Main." The ship was off Southampton on Wednesday, when he was able to send a letter to a friend in London, in which he expressed himself highly satisfied with the splendid reception he had received in America. During his stay, Herr Abt visited New York, Washington, Baltimore, Philadelphia, Buffalo, Cincinnati, Louisville, Evansville, St. Louis, Boston, &c.

The Melbourne Age, of April 27, said :—

"The opera of *Blue Beard* has quite rivalled the *Grand Duchess* in public favour, and in the success which the first performance of the latter met with. Last night there was a crowded house to witness the fourth representation, and as the whole went smoothly the applause was plentiful. Miss May carries off the first honours, and, in her presentation of the part of Boulotte, seems to have exactly taken the public taste, as all her efforts are enthusiastically greeted. She was last night twice recalled after the second act, her very pretty acting in the kissing scene taking the house by storm."

Mr. Patrick S. Gilmore, whose name has now become so celebrated as the originator of the Musical Peace Jubilee and Boston Festival, is a native of Ireland, having been born near Dublin, on December 25th, 1829. At the age of 14, he became clerk in a mercantile house in Athlone. Here it was his mind was diverted first to music. Mr. P. Keating, (late Bandmaster of the 28th Regt.) seeing that the young man possessed great musical talent, advised him to devote himself to music, and gave him instructions. It was also on the advice of Mr. Keating that Mr. Gilmore sought his fortune in America.

PRAGUE.—A Wagner Association is in course of formation here, as well as in other places, and its object is the same: to collect funds towards aiding the "model" performance of the Festival-Stage-Play at Bayreuth.

STRASSBURG.—By accepting a professorship at the Conservatory here, and by his composition of a German patriotic song: "Der freie Elsass," Herr Stockhausen has drawn down upon himself the rabid hatred of certain Parisian artists. The members of the Opéra Comique lately published in the *Figaro* the following letter to him: "Paris, 27th June, 1872. 'Mein Herr'—So must you be addressed. You are no longer worthy of being styled, 'Monsieur.'—'Mein Herr,' therefore, the persons whose fellow-student and comrade you had the honour of being at the Conservatory, and on the stage, as well as the new members of the Opéra-Comique, desirous that your unworthiness should not be reflected upon them, can no longer refrain from expressing to you the disgust with which your criminal baseness inspires them. Born in Paris—for you had that honour, 'Mein Herr!'—you were educated at the expense of the French Government, by French professors; you were treated with kindness in a French theatre by a French public; you shared the fatigue and the success of French artists, whose hearts, like those of every Frenchman, are bleeding from the wounds inflicted on their native land. Yet, after the unprecedented blows dealt on us by Fate, you have not even the modesty to remain quiet, but give the reins to your absurd Teutonic stupidity, and, like the ass in the fable, kick our poor conquered country. Well, then, France, knows you no more, Heaven be praised! and unhappy patriotic Alsace, whom we love, and whom you mock with your wretched songs, contemptuously repels you. We have only one thing more to say: As you at present very sensibly keep at a distance from us, we will await the day when you may, perhaps, feel tempted to play the part of a spy, a part your fellow-countrymen sustain so well, and honour poor France with your visit. Then—then, you will not find it necessary to cry to your former comrades: 'Forget me not,' we solemnly promise we will not neglect to do our duty.—G. Roger, Charles Ponchard, E. Nathan, R. Koppell, Bernard, J. B. Weckerlin, A. Potel, R. Neveu, Julien, S. Steenman, E. Thierry, Barnold, P. Davoust, Edmond Duvernoy, G. Miral, Robin, L. Irac, Paul L'Herie, V. Hammerel, V. Verdet, Marmontel, Melchissidec." The above effusion was, no doubt, intended to be very impressive, and strike awe, not only in the bosom of the unhappy Stockhausen, but in that of every person, being a German, who read it. Did it never occur to the writers that it might produce quite an opposite effect?

BRUSSELS.—A writer in the *Guide Musical* speaks in the following anything but flattering terms of the "Brabançonne":—"Of course, the crowd were all endeavouring to sing the 'Brabançonne.' Once more we had a proof how little Van Campenhout's theme is, from its want of rhythm, breadth, and frankness, adapted to be sung by large masses of the people. The 'Brabançonne' is struck up, but at the end of four bars the singers leave it for the 'Marseillaise,' which always makes every honest taxpayer's flesh creep." Poor "Brabançonne," you are doomed, it appears, to be hurled from your proud position as the national hymn of the *braves Belges*; for, further on, the writer of the lines quoted says:—"The Director of our Conservatory of Music has composed an air which is the ideal of the national air of a free people. Powerfully sonorous and energetically rhythmical, it moves, electrifies, and inspires; when it is sung by a large multitude, we do not know any other half so striking. Teach the children of the *Ecoles communales* Gevaert's Cantata of *Van Artevalde*, and, ere ten years have elapsed, it will have replaced the insipid 'Brabançonne,' the least defect of which is the impossibility of singing it in chorus." Perhaps, however, the "Brabançonne" is not doomed yet. Can its detractor be a friend of M. Gevaert's?—The Théâtre de la Monnaie is being re-decorated.

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| Souvenir du Nord, on Russian Melodies | | 8 | 0 |
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SIX GEMS FROM VERDI'S OPERAS.

| | | |
|---|---|---|
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| Il Balen and Di tale Amor (Trovatore) | 6 | 0 |
| Si, la stanchezza m'opprime (Trovatore) | 6 | 0 |
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| Un dì, si ben rammentomi (Rigoletto) | 6 | 0 |
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| | | | |
|--------------------------------|-----------|---|---|
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| Cradle Song | 6 | 0 | |
| Fanciulle che il core | 6 | 0 | |
| Santa Maria | 6 | 0 | |
| <hr/> | | | |
| L'Olivia (Valse) | 6 | 0 | |
| La Gassier (Valse) | Venzano | 6 | 0 |
| Il Bacio (Valse) | Arditi | 6 | 0 |
| L'Ilma (Valse) | Arditi | 6 | 0 |
| L'Estasi (Valse) | Arditi | 6 | 0 |
| Ben è Ridicolo (Canzone) | Randegger | 6 | 0 |

DUETS FOR TWO HARPS.

| | s. | d. |
|--|----|----|
| Grand Duet in E flat minor | 15 | 0 |
| Duet on Melodies from "La Sonnambula" | 10 | 0 |
| Scenes of Childhood (No. 1), on Welsh Melodies | 8 | 0 |
| Cambria (No. 2), Ditto | 8 | 0 |
| March of the Men of Harlech | 4 | 0 |
| Souvenir du Nord, on Russian Melodies | 8 | 0 |

SONGS WITH HARP ACCOMPANIMENT.

| | | |
|--|---|---|
| An Exile sighed alone | 3 | 0 |
| Oh! where art thou dreaming? | 3 | 0 |
| Alfred's Song in the Danish Camp | 4 | 0 |
| There be none of Beauty's Daughters | 4 | 0 |
| O, merry are the bridesmaids (Bride of Neath Valley) ... | 2 | 0 |
| Home and Love | 3 | 0 |
| Thou art the Star | 3 | 0 |
| Land of the Minstrel and Bard (Gwlad y Telynor a'r Bardd), Welsh patriotic Song and Chorus | 3 | 0 |

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